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Allusion and Metaphor (IX)

—The Role of “This I Present to Yüan Wei-chih...,” and other poems from Po Chu-i’s collected works, in *The Tale of Genji*

NAKANISHI, Susumu

(*International Research Center for Japanese Studies, Kyoto, Japan*)

Key Words ; CHAPTERS FROM *THE TALE OF GENJI*—‘KASHIWAGI’ (THE OAK TREE), ‘FUJINOURABA’ (WISTERIA LEAVES), ‘SUETSUMU-HANA’ (THE SAFFLOWER), ‘WAKANA’: PART TWO (NEW HERBS: PART TWO), ‘HAHAKI-GI’ (THE BROOM TREE), ‘WAKAMURASAKI’ (LAVENDER), ‘SUMA’ (SUMA) SELF-RIDICULE, MISFORTUNE IN PROSPERITY, A CHILD LEFT AFTER THE DEATH OF A PARENT, CLUSTERS OF CHARACTERS, MEN AND WOMEN YOUNG AND OLD, A VIOLATED WOMAN, THE CHANGES OF A HEART IN LOVE, THE APPEARANCE OF A BEAUTIFUL WOMAN, A LIFE IN RETIREMENT FROM PUBLIC DUTIES.

The Purpose of this paper is to shed light on the role which the Po Chu-i’s collected works play in *The Tale of Genji*.

1. In the ‘Kashiwagi’ (The Oak Tree) chapter, the poem ‘This I Present to Genbishi’ is alluded to in order to suggest the self-ridicule of a husband whose wife has been violated by another man.

2. In the ‘Fujinouraba’ (Wisteria Leaves) chapter, the poem ‘The Pond to the West of the Capital’ suggests the misfortune that lies hidden in a future of prosperity.

3. In the ‘Suetsumu-hana’ (Safflower) chapter, the poem ‘Three Friends at the North Window’ alludes to the shadowy existence of a woman left alone after the death of her father.

4. In the ‘Fujinouraba’ (Wisteria Leaves) chapter, the poem ‘At the Age of Sixty-six’ suggests the lapse of time on the cluster of characters who surround Yūgiri.

5. In the ‘Takekawa’ (Bamboo River) chapter, the same poem is used to emphasize the aging and death, as well as the youth, of the characters.

6. In the part Two of the ‘Wakana’ (New Herbs) chapter, the poem ‘The Willow Branch’ serves as a metaphor for the fate of the Third Princess.

7. In the ‘Hahakigi’ (the Broom Tree) chapter, ‘A Poem I Happened to Write’ laments the constant changes of a heart in love.

8. In the ‘Murasaki’ (Lavender) chapter, the poem ‘On My Humble Shack’ is used to draw a parallel between the bishop’s run-down house and the home of Po Chu-i himself, and to underscore the appearance of the beautiful young girl Murasaki from out of a cloud of incense.

9. The same poem is used in the ‘Suma’ (Suma) chapter to allude to Genji’s tempo-

rary retirement from public life in Suma.

The Image of Korea in Early Meiji Japan

KAMIGAITO, Ken'ichi

(International Research Center for Japanese Studies, Kyoto, Japan)

Key Words ; CHINO-JAPANESE WAR, FUKUZAWA YUKICHI, THE KOREAN IMAGE OF THE JAPANESE

The image of Korea among Japanese in early Meiji period appears more ambivalent than that around the Chino-Japanese war. In 1894, Japanese newspapers and articles in magazines all blamed Korea as a country which is obstinately conservative and retrogressive, and concluded that there is no hope for Korea to overcome its social and economical problems for herself.

In the latter half of 1870's, some of the articles of Japanese newspapers show the sympathy towards Korea, explaining that Korea was now experiencing the same situation as Japan twenty years ago, when the commandment of admiral Perry came to Uraga. The government was reluctant to take open door policy, and intellectuals became furiously nationalistic, and some radicals attacked the foreigners and killed them, burnt their residences. The same things happened in Korea in 1882, Korean soldiers of old style regiments, who felt oppressed by the Korean government's cold treatment, attacked Japanese officers, who were training the newly founded Western style regiment in Seoul. Japanese officers and even some Japanese citizens were killed.

The opinions concerning this military incident, differed greatly in Japan. Those who could see the similarity between Japan and Korea insisted that the incident should be settled by diplomatic negotiation and Japanese should wait for Korean enlightenment with patience, while right wing and militarist wanted to solve the Korean issue simply by military power.

What is impressive among Japanese newspapers attitude towards the Korean incident in 1882 is that they did not want to give one-sided conclusion about the matter. In a same article of Tokyo-nichinichi Shinbun, for example, appears two contrastive opinions, one is that of pacifist, the other that of right wing.

This freedom of discussion in the newspapers never appeared about the coup d'état of Kaihua party in Seoul in 1884. The Japanese newspaper reports are severely restricted by governments censorship, and one of the newspapers protested against the censorship by reporting that by the regulation of the government, they could not give the enough explanation about the incident in Seoul.

Only the arrogance and unlawfulness of China and Korea were emphasized and Japanese people became more and more influenced by this sort of government's propaganda. By the censorship, Japanese opinions got distorted step by step towards Chino-Japanese war in the decade from 1884.

The Hidden Profile-A Study of Yang Xiong (53 B.C.-A.D. 18)

TADA, Iori

(The Graduate University for Advanced Studies, Kyoto Japan)

Key Words ; YANG XIONG, ZIFU, AUTOBIOGRAPHY, "TAI XIAN", JIE CHAO, "FA YAN", SUICIDE, BAN GU.

In Chinese history the name of Yang Xiong has figured ambivalently. He denied himself any literary recognition, although he started as a poet. He had an extensive knowledge of astrology (*zai yi*) and about talismans (*fu ming*), but never had taken to further his own knowledge as his colleagues did. He is, however, the author of splendid corpus, that include philosophical and philological studies, also literature, his contemporaries could not recognize the value of his works. In Chinese literature, Yang Xiong is described as a sage. Through the biography of Yang Xiong in "Han Shu", this paper will analyze in what way Yang Xiong's image was built in Chinese literature. According to Ban Gu's comment (*zhuan zan*) and Yan Shigu's notes on "Han Shu" (*Shigu zhu*), a main part of this is written by Yang Xiong himself. He might have reedited his autobiography after his attempted suicide, in order to justify his miserable life, in which all his efforts were in vain. Struggling against his misfortune; poverty, speech impediment and so on, his excellent style was built up. All that remains with him was his writing skills. He devoted himself to re-build his life in his autobiography. Ban Gu, author of "Han shu", added several episodes as his comments to describe Yang Xiong's character. Yang was on good terms with Bans during the hard times under the Wang Meng regime. It was Ban Gu's comments that were a great deal responsible for Yang Xiong's image in literature.

Sergei Nicholaevich Kitaev and his Japanese art collection

Beata Voronova

(Pushkin State Museum of Fine Arts, Moscow, Russia)

Key Words ; SERGEI NICHOLAEVICH KITAEV, JAPONISM, JAPANESE ART, UKIYO-E, WOODCUT PRINTS, KATSUSHIKA HOKUSAI (UTAGAWA YOSHITOSHI), KISHI-HA, PUSHKIN ART MUSEUM

In Moscow's Pushkin art museum a central concern is the conservation of thousands of *ukiyo-e* woodcut prints and works of Japanese art which from numerous recent research publications, exhibitions, and so forth, have become known to people throughout the world. This *ukiyo-e* collection is not simply large in size it also has substance, even though it was assembled in double-time it contains some extremely precious items.

This article is about Sergei Nicholaevich Kitaev (1864-?) the man who accumulated over half of the collection, and I intend to shed light on the details of his collecting activities in his career with Japanese art on the basis of an independent investigation taken from precious documents and letters. Finally, in the second half of the 18th century while

Japanese art enchanted this one Russian, how was he able to gather an extensive collection of Japanese art and how were these works viewed? This will be shown through a twofold presentation as indicated by Kitaev's own precious letters.

Change in the sense of Mitate as seen in clothes

HABU, Kiyo

(Kyoto College of Art, Kyoto, Japan)

Key Words ; A WAY OF THINKING ABOUT CLOTHES, MITATE, GENJI-HINAGATA, MODOKI, YŪZEN-HIINAGATA, YATSUSHI, KOMON-GAWA, KUZUSHI.

In the Japan of the past there existed a way of thinking about clothes which has disappeared from the design of the present-day.

Clothes was not only worn on the boby. In ancient times unusual scenery, such as beautiful cherry-blossoms or autumn maple leaves, were compared to the dress of the gods. (Mitate)

In early modern times, as seen in the book Genji-hinagata, townspeople imitated the ancient world, and delighted in imagining themselves the heroines of stories. (Modoki)

In Yūzen-hiinagata, lightness only to be found in not-extravagant materials was valued, and dyed clothes other than woven or embroidered clothes become popular. The values held until then were denied, and a new sense of beauty was born. (Yatsushi)

When the brilliant Yūzen changed to a graceful, small-style pattern, the critical spirit of Santō Kyōden, who played with splitting up court-style pattern which had come from China, may be seen in his book Komon-gawa. (Kuzushi)

From the dress of the venerable gods to the clothes of the common people, one may observe the sense of life of the different periods.

Flowers and Fabric-ation

—Formal and Interpretive Changes in the History of the Japanese Chrysanthemum Dolls

KAWAI, Yu

(Mukogawa Women's University, Hyogo, Japan)

Key Words ; CHRYSANTHEMUM-DOLL, MITATE, CHRYSANTHEMUM GROWING, EXHIBITION, POPULAR CULTURE.

They are called 'chrysanthemum dolls (*kiku-ningyo*). Life-sized and clothed entirely in chrysanthemums, these dolls can be seen at various exhibitions throughout Japan during the Fall blooming season. While they have meant different things in differing historical and cultural moments, there is one constant aesthetic motif within the *kiku-ningyo* tradition: the metaphorical linking of flowers and clothing. Within the formal constraints

of this specific popular cultural form, then, my project is to study—beginning at a time before their origins—how historical and social changes are embodied and reflected in the world of the chrysanthemum dolls.

How do people today, for example, view the chrysanthemum dolls? Many may connect them with TV dramas, which serve as the thematic bases for many contemporary exhibitions. Others may choose to see only the flowers themselves. Still others may see the whole phenomenon of chrysanthemum dolls as out-of-date, never even bothering to pay attention.

Chrysanthemum dolls originated some 150 years ago. They have flourished since then, passing through a variety of changes before reaching their present popular form today. How did people in the past view the *kiku-ningyo*? Since television did not yet exist, surely they had other modes of interpreting the flower-dolls. It is quite likely that at one time the chrysanthemum-dolls were of central importance in the popular culture and fashion of Japan. Studying the history of this particular popular form will serve as a window on the study of Japanese society and social change during the past one and a half centuries.

Changing Order in Eternal Chaos —*Mitate*, Zeami and Post-Modernism

ZHU, Jie

(*Chukyo Women's University, Aichi, Japan*)

Key Words ; MITATE, ZEAMI, HIBIKIAI, WAGŌ, EPHEMERAL, HYPOTHETICAL EXISTENCE, POST-MODERNISM, DIFFERENCE, BORDERLAND, SISYPHUS.

Among the techniques of expression in painting and *haikai* in the Edo period is *mitate*. It is a way of appreciating objects that seem entirely different from each other by grasping a very subtle common factor that is found in them. The relationship between the different things is no more than a state of hypothetical existence, and it cannot but be ephemeral. In this respect, *mitate* is closely related to Zeami's *wagō* or harmony. Both in *mitate* and in Zeami's *wagō*, beauty is neither eternal nor invulnerable, but it exists in an ever precarious and evanescent connection between the two different objects. No everlasting "consensus" is allowed here. All that we find here is a hypothetical "consensus"—*hibikiai*, or resonance, or *wagō*—that is continuously transferred from one object to another. Thus the aesthetics found in *mitate* is the direct opposite of the Aristotelian aesthetics, which claims that art is supposed to copy the eternal idea, and it offers many suggestions with regard to today's post-modernism, which denies the universal and authoritarian *macro mythos* and demands new game rules.

Various Problems of the Japanese-type Organization

KASAYA, Kazuhiko

(*International Research Center for Japanese Studies, Kyoto, Japan*)

Key Words ; BUSHI, SAMURAI, IE, IEMOTO, TATE SOCIETY, DAIMYO, HAN, POWER AUTHORITY, DECISION MAKING, INDIVIDUAL, AUTONOMY, INDEPENDENCE.

In contrast to my earlier publication "Samurai Ideas—The Japanese-type Organization/Framework Strength—" which described the development of the Japanese samurai society system and the formation of its organization, this work looks at the distinctive features of Japanese society today : that is to say, the debate over the various characteristics of the Japanese-type Organization. The critical thesis of HIRAYAMA Asaji has appeared as part of this debate. His main point is that the formation of the *ie* in Japanese society is : the basis of the independence of the landed lords and the samurai warriors of the Middle Ages ; the relationship of the *iemoto* model of organization with a circulating network model of organizational pluralism ; and finally the tradition of a mature urban civilization there being no rural or village culture in Japan. However, this article will argue against the HIRAYAMA thesis, and will make a clear statement about the various problems of the basic opinions of his argument. For this writer the given prototype situation, in particular, provides the Japanese-type organization. An important problem is the provision of and the organizational character of the Tokugawa era's *daimyo* households. A detailed explanation is needed of this individual and integrated organizational structure which was not the sensible *iemoto* organization and still less HIRAYAMA network organization. This was the basis of the *ie* and the fictitious spread of the organization, but it was not the hierarchical structure, *ie* master and subordinate relationship, of the *iemoto*. If anything, the formation of functional control depended upon the equality of relationship between the charter members of the *daimyo*'s household retainers.